

A SURVEY OF IOWA HIGH SCHOOL ART FACILITIES  
BASED UPON A 1965 IOWA LAW REQUIRING  
FINE ARTS COURSES AT THE  
HIGH SCHOOL LEVEL

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by  
Jack M. Noah  
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Approved by Committee:

  
Chairman



  
Dean of the School of Graduate Studies

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## CHAPTER I

### INTRODUCTION

#### I. RATIONALE AND PROBLEM

The art education program of 1909 consisted mainly of such art materials as pencils, chalk, slate, paper and crayons. Pupils copied geometric and nature forms from formal exercise drawing books such as "Composition" by Arthur Wesley Dow. These dictated exercises in line and pattern were justified by Dow's philosophy, the true purpose of art teaching is the education of the whole people for appreciation.<sup>1</sup> Students used their limited art media to draw from the examples line by line as dictated by either the teacher drawing examples on the blackboard or illustrations in their book.

In 1925 the Federated Council on Art Education was established through the financial assistance of the Carnegie Corporation of New York. The Federated Council appointed ten committees of three members each to look into trends and practices of art education throughout the United States. These committees were to develop outlines for courses of study and establish purposes for art education.

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<sup>1</sup>Italo L. De Francesco, Art Education, Its Means and Ends (New York: Harper and Brothers, Publishers, 1958), p. 70.

The resulting report recommended broad objectives in appreciation, skills and knowledge, as well as such minimum content essentials as formal drill and instruction in the main elements of art design, lettering, color, form, illustration, creative and individual expression. The committee report resulted in an important expansion in art materials and concepts of art educators throughout the country.

Today's education requires fully equipped science laboratories, language laboratories, machine shops, music studios, and well-equipped art rooms. Education is in the process of keeping up with the technological development of today's society. Teachers need to be aware of the new developments in educational technology both in teaching methods and in equipment provided for the teachers to use. Superb schools exist but they constitute a small minority of all schools in the nation. Equal educational opportunity for all children is a worthy goal, but we are far from achieving it. Art teachers can expect to find themselves in schools with widely divergent physical facilities, most of which are less than adequate.<sup>1</sup>

Educational achievement cannot be judged by the attractiveness of the physical plant and the size of the budget; the work of educating others depends more on human

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<sup>1</sup>Guy Hubbard, Art in the High School (Belmont, California: Wadsworth Publishing Company, 1967), p. 188.

resources than on things. All being equal, well supplied and well organized physical facilities offer potentially greater opportunities for educational progress than ones less well equipped and less well organized.

Art experiences are an essential part of the schools' program of education, all youth must be offered a carefully planned program in art through high school. The art program should be developmental in nature. Physical facilities, equipment and materials should be available in sufficient quantity and quality to provide the fullest development of the potentialities of each individual.<sup>1</sup>

Hubbard states that many schools of today are woefully behind the times, both in what the teachers are doing as well as in equipment provided for them to use.<sup>2</sup> Because of rising school costs and taxes, school boards may not provide the necessary money for improving older school buildings which tend to have fewer and smaller art rooms. Art rooms of older buildings often require expensive additions to electrical and plumbing facilities to bring them up to date in order to meet today's art education needs.

The expansion of high school populations over the last decade has resulted in building programs being completed too late or being inadequate from the time plans were first formulated. Often the solution is to double up

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<sup>1</sup>A position statement by the National Art Education Association, The Essentials of a Quality School Art Program, 1969.

<sup>2</sup>Hubbard, op. cit., p. 189.

classrooms so that home economics rooms, gymnasiums or lunch rooms are used for art.

School basements are converted to art rooms. Even such outside buildings as bus garages are utilized for art rooms. Storage space is inadequate or entirely non-existent. These conditions are constructed as temporary, emergency measures but often result in becoming permanent.

Objective data about schools and about art rooms, whether they are old or new, is not easy to find. The literature of Art education gives all too little indication of what "typical" or "average" conditions are like. And it offers little guidance on how the art teacher might organize his materials.<sup>1</sup>

The 61st Iowa General Assembly, 1965, passed Iowa Code, Section 257.25, Subsection 8, Paragraph A, which said that courses in the fine arts shall be taught, including Art, Music, and Dramatics.

The National Art Education Association (NAEA) has published guidelines and information concerning the specifications for art rooms and art facilities. Art rooms and art facilities have been built since 1965 but there is no information about whether NAEA guidelines or Iowa Code, Section 257.25, have influenced Iowa high school art facilities.

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<sup>1</sup>Hubbard, op. cit., p. 190.



## II. OBJECTIVES

There may be little or no difference or improvement between those facilities built prior to 1965 and the facilities built after 1965. Therefore, one objective of this study is to determine if Iowa high schools built since 1965 have better art facilities than high school facilities built before the 61st Iowa General Assembly passed legislation requiring fine arts in Iowa high schools.

A second objective is to compare Iowa high school art facilities with other state and national guidelines, as well as the NAEA art facilities guidelines. Information may lead to better and more efficient communication between state education authorities and local school districts about art programs and facilities.

Data for this field study was obtained by questionnaires sent to all Iowa high school art teachers. Information about Iowa high school art facilities was divided into two groups: (1) those high school art facilities built prior to 1965, and (2) those built after 1965. These findings were then compared to guidelines for planning high school art facilities of eleven other midwestern states and guidelines recommended by the National Art Education Association.

### III. DEFINITION OF TERMS

For purposes of clarity, the following definition of terms are furnished:

High school art facilities. High school physical facilities devoted to art education, include display and exhibition areas, special art library areas, art and craft rooms, photography dark rooms, the art office, storage space or rooms, and all supplementary or secondary art rooms are termed as "high school art facilities."

Art education. The term "art education" may be defined as education for seeing and feeling visual relationships, producing works of art, knowing and understanding about art objects, and evaluating art products. Emphasized is the ability to make qualitative visual judgments that can help each citizen to assume his share of responsibility for the improvement of the aesthetic dimension of personal and community living. Art education should help to develop the ability of communication and expression of ideas and feelings creatively with art media.

### IV. LIMITATIONS OF THE STUDY

This study will not determine the quality of the known facilities of Iowa high school art programs or the quality of the art programs or teaching behaviors within

those facilities. Research in these areas could be valuable in continuing efforts to upgrade Iowa high school art facilities.

This study is a description of the current status of high school art facilities as reported by 63 percent of the Iowa high school art teachers who returned questionnaires. Of the high school art teachers contacted, 37 percent did not reply, resulting in a smaller percentage of a questionnaire return than anticipated.

## CHAPTER II

### RELATED LITERATURE

#### I. BACKGROUND

Without some knowledge of the development of art facilities and art education, a survey of the current status of art education and its facilities would be without perspective. Present attitudes and teachings concerning art relate to nineteenth century beginnings in this country.

Art as a subject first began experimentally in the public schools of Massachusetts in 1821. Horace Mann in 1839 said, "Drawing is a form of writing and should be taught with it."<sup>1</sup>

In 1870, as a result of the Industrial Revolution, businessmen needed to improve the design of their products to compete with the European market. Art classes were developed toward industrial art and geometric design. The schools of Massachusetts had been persuaded that industrial drawing was essential to the training of children of manual laborers to increase skill and improve judgment of distances.

Walter Smith became State Director of Art Education of the state of Massachusetts in 1872. Smith prepared an art manual which called for squares filled with line patterns,

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<sup>1</sup>Frederick Logan, Growth of Art in American Schools (New York: Harper and Brothers, 1955), p. 20.

triangles and polygons followed by compound curves, ornaments, drawings from nature, and symmetry. Emphasis was upon precise, clean craftsmanship.

Smith was the first principal of the Massachusetts Normal Art School which started in 1873. The art student was required to do specimen lessons in blackboard drawing. Art materials of this period consisted of chalk and slates or blackboard. Specimen lessons consisted of methodical, painstaking geometric problems, perspective orthographic projections of machines, and shadow projection. Technical skill and neatness was the first consideration. Physical facilities consisted of pencil, paper, chalk, slate, rulers for industrial and mechanical drawing and a drawing book that the pupil used to copy geometric forms, line patterns and nature forms.

In 1903, Henry Turner Bailey, State Agent for the Promotion of Industrial Arts Drawing, Massachusetts, was made editor of The School Arts Book which was used in many American schools. Drawing from nature was emphasized as students drew plants, flowers, and leaves. Lettering was stressed for the middle and upper grades. Bailey introduced broadside stippling and a variety of techniques for the use of chalk to achieve different visual effects.

Arthur W. Dow was the dominant influence in 1909 as he taught art at Teachers College in New York City. Dow published an art book in 1913 entitled, Composition. The

title, Composition, was due to the system of art instruction within the book. Dow's interest was a new interpretation of art forms and exercises in line. A minimum portion was devoted to color. Value and intensity are referred to by Dow as properties of color. His book became universal in art teacher training schools.

In the early part of the 20th Century an Italian educator influenced American education in kindergarten and lower elementary grades. The emphasis of Madame Montessori was upon quiet kindliness, dignity, and polite restraint. American schools interpreting her philosophy tended to liberalize the Montessori methods. Art materials extended to the use of ready-made materials, such as string, pegs, cardboard, and elaborate yarns, which required more storage space and consideration for student traffic and mobility within the classroom setting. However, Madame Montessori disapproved of the unrestrained, inexperienced use of paint and brushes.

Margaret Mathias, in the Cleveland Heights schools, expanded on the Madame's theories with a philosophy based on child growth in the use of materials. The emphasis was to feel, to try, and to experiment.

After 1910, children began to use such media as water color, powdered dye colors, crayons, and drawing paper. Emphasis was toward drawing and large, bold painting. At this time some teachers recognized that children used color

and form to express excitement and response to life.

Franz Cizek of the Vienna school of arts and crafts made an important contribution to American art education. Cizek's philosophy was that the reservoir of creative power lies within the child's consciousness, the source of all true spontaneity. Cizek said that, "Great creative energy exists in every child. This must find an outlet in expression, or repression will result." Children should be allowed to experiment and to draw what they wish and what they see in their mind's eye, not what others think they ought to draw.<sup>1</sup>

Children were not permitted to see or study art works in museums or prints of them. But they were allowed to see the highly selected works of fellow art students. The Vienna school philosophy was defeated by human nature as it became more and more stereotyped.<sup>2</sup>

The Armory Show in New York in 1913 which introduced Post-Impressionism, Fauvism, Futurism, and Cubism to America was influential in educating the public and changing the pattern of art in this country. Later the government subsidies and the federal art projects during the 1930's furthered the cause of artists and art education.

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<sup>1</sup>Vincent Lanier, Teaching Secondary Art (Scranton, Pennsylvania: International Textbook Company, 1964), p. 35.

<sup>2</sup>Italo L. De Francesco, Art Education, Its Means and Ends (New York: Harper and Brothers, Publishers, 1958), p. 95.

The Owatonna study or the Eight Year Study, in Owatonna, Minnesota, during the 1930's dealt with a secondary art curriculum. The study resulted in setting specific goals and developed a practical course of study in art related to needs of the daily life of the community.

Reviewing trends of art education in 1943 de Francesco stated the purposes of art education.

- a. Appreciation and taste for all.
- b. Art is related to areas of life activities.
- c. Discovery and cultivation of talent.
- d. Expression as a means of education.
- e. Experience as a way to art understanding and personal growth.<sup>1</sup>

In 1949 the National Art Education Association issued a policy statement which read in part:

As an art teacher I believe that art experiences are essential to the fullest development of all people at all levels of growth--art is especially well suited to such growth. Art encourages freedom of expression--art classes should be taught with full recognition that art is less a body of subject matter than a developmental activity.<sup>2</sup>

By 1950 art education was an important part of the curriculum in many schools, but on a nationwide level it continued to have low status. Nationally most small high

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<sup>1</sup>Lanier, op. cit., p. 39.

<sup>2</sup>National Art Education Association, "As an Art Teacher I Believe That," Art Education, II (March-April, 1949), 1.



schools did not offer art. In medium and larger school systems, art was offered on an elective basis which included crafts, drawing and painting, theater arts and commercial art. The major curriculum included Design, Graphics, Modeling and Sculpture. The balanced art program was developed around the personal interest of pupils and the needs of the school and community.

Art education concepts of the 1960's advanced with research studies in areas of creativity by McFee of Stanford University, Barkan at Ohio State University, and many others in art education as well as in related fields. As a result of such studies, art programs became oriented toward aesthetic development, cognition, and perceptual development. Art programs involved the growth of integrated societies, minority groups and were developed toward individualized instruction through team teaching, flexible modular scheduling programs that allowed for individual needs and more versatility in programming. Art instruction included a wide variety of audio-visual media as well as instructional machines that when programmed to the needs of the student and subject area, corrects as it teaches and allows the instructor to go about other teaching duties.

Lanier says of art education today:

While art education cannot presently compete with more substantially situated subjects such as industrial arts, music and the academic areas, the view of art as a curricular frill is reasonably infrequent among those in supervision and administration.

The impact of reactionary educational tendencies caused by international political competition is at best problematical today. Whether we shall indeed lose ground as a frill subject, as some believe, or will maintain or even enlarge our toe hold in the curriculum, is a matter for anyone's conjecture. It is abundantly clear, however, that no degree of operational diminution will erase the creditable<sup>1</sup> tradition of theory contained in our literature.

## II. CURRENT FACILITY DESCRIPTIONS

Art classes in the past were designed for the student with special interests, capacities, and vocational orientation. Today both administrative and curriculum planning are necessary to develop art programs for all students as well as those students who have a particular interest in art.

Art facilities are to be provided for many types of art programs, and for broader and more inclusive art programs for all the high schools of our country. There is probably no single material or medium which must be experienced by all students. One individual may derive the greatest satisfaction and learning from working with a three dimensional media and another with watercolor or oil paints. Such diversity is a means for better learning. Diversity in an art program implies both individual and group activities; sometimes these activities require open floor space, special equipment, areas for library research, and special visual materials.

A committee on art room planning for the National Art

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<sup>1</sup>Lanier, op. cit., p. 48.

Education Association recommended as desirable equipment for a multipurpose art workshop: clay and enamel kilns, potter's wheels, a ballmill, clay bins, a jig saw, a drill press, a grinder, workbenches with electrical outlets, and gas and air outlets with pressure adjustments.<sup>1</sup> Audio-visual equipment is essential for good art programs and art rooms should have adequate darkening facilities for audio-visual projection. Darkening equipment can consist of draperies or blinds. Some art facilities being built presently have no windows therefore equipment for darkening rooms is not needed.

It is recommended that an art department contain a library and research area devoted to art books, art journals, and periodicals about art history and appreciation. This area should be well-lighted and separate from the art room work space. Reference materials are an integral part of instruction and learning.

Every art room should contain a sink, running water, pails or pans, soap, brushes, and easy to reach equipment for cleaning.<sup>2</sup> Glare control devices are to be used to control light without distortion. Each art room must be wired for 110-volts with electric outlets at regular

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<sup>1</sup>A Committee on Art Room Planning, Planning Facilities for Art Instruction Information (Information Studies Program as Part of the NAEA, 1965), p. 29.

<sup>2</sup>Ibid., p. 30.

intervals on walls and workbenches. The kiln area should have a 220-volt outlet.

Ample work space is desirable in order for art teachers to plan, organize demonstrations, and prepare for teaching assignments. This area should be separate from the student work area if possible.

Lanier described a high school art department of near ideal proportions--John Dewey High School, near Los Angeles. One wing of the high school was devoted to art with the academic area being separated from the wing of three art rooms to permit activity noise. Art rooms were 1,400 square feet each. They were well lighted with windows continuous on two opposite walls. They had good ventilation, and special venetian blind darkening apparatus which allowed for audio-visual presentations. The table tops were formica; each room was equipped with stainless steel sinks. A school library contained a large stock of art books, magazines, and other resource material. Many of the books were continually out of the library, being used in the art rooms. With the library was an audio-visual library which contained a large supply of slides, films, filmstrips for art history and appreciation.<sup>1</sup>

Many art teachers will not find physical art facilities as ideal as those found by Lanier. According to Hubbard many

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<sup>1</sup>Lanier, op. cit., p. 55.

art teachers will find themselves in a variety of situations for a long time to come. The art teachers may find themselves situated in an old building that lacks storage facilities, with poor lighting, inadequate wiring and plumbing and have to tolerate all of the drawbacks that accompany the installation of a modern art program, having modern tools in an old, obsolete building.

Art teachers should have a major part in art room planning for a new, renovated, or expanded art facility. The art teacher should have some conception of what good conditions are, from his own experience as well as his knowledge of related literature. The art teacher should assert his influence at every opportunity with his school board, supervisors, and the architect. In order to be successful in his efforts to achieve good art facilities, he must be able to justify his needs according to the available budget.<sup>1</sup>

### III. CURRENT STATUS OF ART IN THE SCHOOLS

De Francesco, in 1958, stated that art is not yet well established in the senior high school and that art teachers have a gigantic task before them. Hubbard continued to verify such a point of view after eleven years.

High schools with an art elective system permit students to take art if it fits into their schedule, or

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<sup>1</sup>Hubbard, op. cit., p. 194.

during free periods, which results in approximately 10 to 15 percent of the students taking art. Art education at the senior high school level should serve, discover, and nurture the various talents of all students. A fact of major significance is that the American culture cannot advance unless schools seek out the talented in all fields, art, science, and commerce.<sup>1</sup>

An elective art program may further the idea that art needs no continuity. What is needed are enlightened administrators and resourceful art teachers who are willing to work together for the general education of all students. As mentioned earlier, only slightly more than half of the nation's secondary schools offer any art at all and only half of that number have written curricula. And among the 25 percent of those with curricula, many either are unusable or out of date. No school board would permit unusable curricula in mathematics, English, or social studies; and yet many times they are accepted in art. Because of an administration's uncertainty or disregard, the new teacher can expect to find the kind of disorder that is common among people who lack any but the most rudimentary kinds of common understanding.<sup>2</sup>

In an analysis of art programs in the secondary school, Barkan observed the major stumbling blocks to an

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<sup>1</sup>De Francesco, op. cit., p. 355.

<sup>2</sup>Hubbard, op. cit., p. 15.

adequate development of art curricula on this level as the ignorance of school authorities with respect to the essential values of humanistic experiences, improper guidance practices leading to the enrollment of unmotivated or unprepared pupils, ineffectual scheduling patterns of inflexible period lengths, insufficient school time in which the art teacher can develop instructional materials, and inappropriate space, equipment, facilities, and resource materials.<sup>1</sup>

According to the findings of the research division of the National Education Association in 1963 the average number of students enrolled in art based on school population and grade level is as follows:<sup>2</sup>

<u>Grades 10-12</u> Student Enrollment in the Art Program by Percent	<u>Schools by Enrollment</u>	
	<u>300-999</u>	<u>1,000 or More</u>
100	---	0.4%
75-99	1.1%	0.4
50-74	1.1	0.8
25-49	5.5	6.9
Less than 25	82.4	78.9
Not Reported	<u>9.9</u>	<u>12.6</u>
Total	100.0%	100.0%

As noted by Hubbard, annual budgets for high schools vary immensely. In a handful of schools the budget is higher

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<sup>1</sup>Lanier, op. cit., p. 5.

<sup>2</sup>Research Division, "Music and Art in the Public Schools," National Education Association, Research Monograph, 1963, p. 59.

than \$25.00 a student. In many it is less than \$1.00. The median for secondary school pupils enrolled in art was reported in the NEA study of 1963 as the modest sum of \$3.72. A senior high school art teacher in a school of a thousand students could expect to have about 15 percent, or 150 students, electing art. This would give him an annual budget of \$558.00. Out of this sum will come the consumable items, as well as some of the smaller capital items such as matt knives, drawing boards, and hammers.<sup>1</sup>

The following chapter provides information about the current status of art facilities in Iowa high schools and guidelines for planning high school art facilities of eleven midwestern states.

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<sup>1</sup>Hubbard, op. cit., p. 209.



## CHAPTER III

### PROCEDURES AND FINDINGS

To help determine the status of art facilities in Iowa high schools, a questionnaire was prepared by the author. A pilot questionnaire was mailed in November, 1971, to fourteen high schools in Des Moines and Polk County, Iowa. There was a 55 percent return from this mailing with resultant revisions made in the questionnaire. The questionnaire used for this study is reproduced in the Appendix with the cover letter which was sent to all art teachers in high schools in the state of Iowa.

The revised questionnaire was mailed in December, 1971, to 478 high schools in the state of Iowa. The list of Iowa high schools and their enrollments came from data supplied by the Iowa Educational Directory.

Of the total of 478 questionnaires mailed, 303, or 63 percent, were returned. There was no pattern for percentage of returns as related to school size. Of the 63 percent returns, thirteen high schools or 4 percent, did not offer art.

Inquiries were sent to the state department of public instruction of eleven midwestern states: Illinois, Indiana, Ohio, North Dakota, South Dakota, Kansas, Missouri, Nebraska, Wisconsin, Minnesota, and Michigan regarding guidelines for planning high school art facilities in the states.

The letter with questions used is reproduced in the Appendix. This information was used as a basis for comparison of information from state level art education supervisory offices and state guidelines for high school art facilities.

### I. IOWA SURVEY FINDINGS

This survey purports to determine the status of high school art facilities in Iowa today and if facilities constructed since 1965 had improved or differ from those constructed prior to 1965. For purposes of comparison the total returns were divided into two groups: those high schools with art facilities built prior to 1965, and those built after 1965.

Art facilities built prior to 1965 totaled 153, or 50 percent. Art facilities built after 1965 totaled 127, or 42 percent of the returns. Regarding the portion of the questionnaire concerning whether the facilities were constructed before or after 1965, 3 percent of the respondents neglected to mark this area.

The combined returns showed a total high school population of 115,803 with 20,699, or 18 percent of the students taking art. These figures were grouped as indicated above. The population of high schools with art facilities constructed before 1965 totaled 59,267 with 10,144 students, or 17 percent of the students, taking art. The population of high schools

with art facilities built after 1965 totaled 56,536 with 10,555 students, or 19 percent, taking art. Figures indicate an increase of 2 percent of the students taking art in high schools with art facilities constructed after 1965. But as the total number of students in schools with facilities built after 1965 is in fact 2,731 less than the population of those built before 1965, the actual increase would be 7.2 percent over those high schools built before 1965. This difference is not significant.

Table I shows physical facilities within the art departments of Iowa high schools built before 1965 as compared to those built after 1965. Art library facilities within the classroom have increased by 5 percent over those built before 1965, while library facilities out of the classroom have decreased by 8 percent. Art departments showing both inside art room libraries and out of department libraries have decreased in schools built since 1965 by 4 percent. Considering inside-outside art department libraries and those which contain both, the figures indicate a total decrease of 6 percent of Iowa high school art departments that have an art student library since 1965.

According to Table I there is little or no difference in library facilities between the larger high schools of student population 725-2,000 and the smaller high schools of student population 82-700. It should be noted at this time that the questionnaire did not define what comprised a

TABLE I

FACILITIES CONTAINED IN IOWA HIGH SCHOOL ART DEPARTMENTS  
BUILT BEFORE 1965 AND AFTER 1965

Facilities	<u>Before 1965</u>		<u>After 1965</u>		<u>After 1965</u>	
	Num- ber	Per- cent	Num- ber	Per- cent	Percent Increase	Decrease
Student Art Library						
Within Art Facilities	17	11	21	16	5	
Outside of Art Facilities	43	28	26	20		8
Both	87	57	67	53		4
No Student Art Libraries	7	4	13	10	6	
Photography facilities within art facilities	13	8	16	12	4	
Photography facilities used by the art department outside the art department	20	13	23	18	5	
Adequate storage for "in process" student art work	44	29	55	43	14	
Adequate storage for art materials-- paper, clay, paint, brushes	93	61	87	69	8	
Teacher preparation space	78	51	81	64	13	
Audio-visual darkening provisions in art room	88	58	78	61	3	

TABLE I (Continued)

Facilities	Before 1965		After 1965		After 1965	
	Num- ber	Per- cent	Num- ber	Per- cent	Percent Increase	Decrease
Was an art teacher consulted in the art room design	27	18	57	45	27	
If <u>yes</u> , were art teacher suggestions implemented	23	15	45	35	20	
220-volt wiring (for kiln)	117	76	99	78	2	
Fan or forced air ventilation system to outside of building	42	27	56	44	17	
General crafts area in the room	51	33	50	39	6	
Clay area (with potter's wheel)	87	57	78	61	4	
Printing area	43	28	42	33	5	
Textile area	22	14	22	17	3	
Wood area (power tools)	24	16	21	17	1	
Do you have future plans to expand the art room	53	35	26	20		15

library and the term library might have been interpreted as a few books on the art room desk or a collection of the teachers' personal books used by the art students. In some returns, personal comments noted that this was the case in fact.

Table I shows an increase for all types of art facilities in high schools built since 1965, except for aspects of library facilities mentioned above. The smallest percentages of increase are those in designated crafts and materials areas. In the wood area (power tools), twenty-one high schools reported having such an area, or 1.1 percent more than schools built prior to 1965. Other areas of small increase are printing and textile areas, with an increase of 5 percent in the printing area and an increase of 3 percent for textile areas.

One of the most significant increases in art facilities of high schools constructed after 1965 is in adequate storage for "in process" student art work, which shows an increase of 14 percent. Adequate storage for art materials--paper, clay, paint, brushes--shows an increase of 8 percent. Teacher preparation space increased in newer schools by 13 percent and 17 percent more high schools with art facilities built after 1965 have fan or forced air ventilation to the outside of the building.

Table II shows a comparison of Iowa high school art room facilities based upon student population. Ten high

TABLE II

COMPARISON OF ART ROOM FACILITIES FROM A RANDOM SAMPLE OF  
TEN HIGH SCHOOLS WITH A STUDENT POPULATION OF 82-700 AND  
TEN HIGH SCHOOLS WITH A STUDENT POPULATION OF 725-2000

Areas Covered	Student Population		Increase of Larger Schools Over Smaller High Schools	
	82- 700	725- 2,000	Increase	Decrease
Photography facilities within art facilities	0	2	2	
Photography facilities used by the art department out- side the art department	0	1	1	
Adequate storage for "in process" student art work	1	6	5	
Adequate storage for art materials--paper, clay, paint, brushes	3	6	3	
Teacher preparation space	6	6	0	
Audio-visual darkening provisions in art room	3	7	4	
220-volt wiring (for kiln)	6	8	2	
Fan or forced air ventila- tion system to outside of building	5	10	5	
General crafts area in the room	2	8	6	
Clay area (with potter's wheel)	1	5	4	
Printing area	2	7	5	
Textile area	1	4	3	
Wood area (power tools)	0	4	4	
Do you have future plans to expand the art room	2	1		
Student art library				
Inside art room	1	1	0	
Outside art room	3	2	0	1
Both	6	7	1	
Was an art teacher consulted in the art room design	-	7	7	
If <u>yes</u> , were art teacher suggestions implemented	-	6	6	

schools were chosen at random from a high school student population of 82 to 700. Ten high schools were chosen at random from a student high school population of 725 to 2,000, to determine if there existed a difference of high school art facilities in the smaller Iowa high schools from those art facilities of larger Iowa high schools. Table II shows that high school art facilities, in total, were more adequate in the high schools with a larger student population.

Student work space is an important consideration of any art department. According to findings from the sample of 10 large schools and 10 smaller schools chosen at random this survey shows a considerable difference in student work space in large and small Iowa high schools."

Of the 10 larger schools with student population of 725-2,000, two did not mark the category of "Square feet per art room." Of the eight art teachers that responded in this category, one art department consists of 4 art rooms for a total of 5,165 square feet; one consists of 3 rooms totaling 3,292 square feet; one has 2 rooms of 1,250 square feet, and one has 2 rooms totaling 1,650 square feet. Four high schools indicate 1 room each. The average square feet per art room of the eight sample Iowa high school art departments is 2,027 square feet.

Of the sample of ten high school art teachers in high schools of student population of 82-700, one did not mark the category "Square feet per art room." Two simply wrote



"using homemaking room" and one replied "art was taught in the shop room." The remaining art teachers reported an average of 703 square feet per art room.

According to the sample used in this study of Iowa high schools with a student population of 725-2,000 based on class size of 25 pupils, each pupil has an average of 80 square feet. Iowa high schools with a student population of 82-700 show an average of 28 square feet per student. The figures indicate that, generally, the smaller the high school the less adequate are the art department facilities.

This survey shows that 277, or 91 percent, of Iowa high schools responding to the questionnaire have less than a 750 high school student population, which would indicate that 91 percent of Iowa high schools have high school art facilities less adequate than high schools of 725-2,000 student population and over. High schools of larger student population have more art facilities as shown by Table II.

According to the sample high schools chosen at random, the smaller high schools have no photography facilities either in or outside of the art room. High schools of 725 to 2,000 have two photography dark rooms within the art facilities and one dark room outside the art room.

One high school with a student population of 82-700 indicates adequate storage space for in process student art work. Six of the larger high schools have adequate storage space for in process student art work.

Storage space for art materials is adequate for six of the larger high schools while three smaller high schools have adequate art material storage space. Teacher preparation space shows no difference as six out of ten of both large and small high schools have provided for teacher preparation space within the art room.

Larger schools have provided audio-visual darkening provisions in the art room in seven of ten sample high schools and three smaller high schools have provided audio-visual darkening facilities. It should be noted at this time that the questionnaire did not specify the type of darkening facilities or materials; this provision could be anything from makeshift hanging of dark cloth to special venetian blinds constructed for this purpose.

Each of the larger high schools has a fan or forced air ventilation system to the outside of the building and five of the smaller schools are equipped with an outside forced air ventilation system.

There is little difference between larger and smaller schools that have student libraries since smaller high schools as well as larger high schools have student libraries either within or outside of the art room, or both.

The smaller high schools indicate that none of the teachers were consulted in the art room design. Administrations of seven of the ten larger high schools consulted the art teacher in the design of art room facilities. Of the

seven teachers, six stated that their suggestions were implemented.

The better facilities of the larger high schools may be reinforced by feelings and attitudes of art teachers of the smaller high schools as found in the comments accompanying the questionnaires. All of the comments that were pertinent to the study were noted and assessed by positive and negative statements. There are twenty-five negative comments, or 78 percent; five positive comments, or 16 percent; two comments, or 6 percent of the comments, were either both positive and negative or questionable. All comments except one were from art teachers located in small high schools.

The following comments made by art teachers and administrators are accompanied by a total student population figure (P) and an art student population (AS) for each high school. A plus or minus sign prior to each comment indicates whether the comment is positive or negative.

#### Art Instructors' Comments

P - Population  
AS - Art Students

P-170 AS 39 (-)

Teacher for all grades. High school students walk one block to elementary building. Elementary classes are cut time because of high school schedule.

P-290 AS 47 (-)

Art department has been shifted from room to room for seven years, program is strictly graphic. School bond issue vetoed--no hope to elaborate on art program.

P-200 AS 47 (-)

Lacks time for high school instruction. Teaches grades 1-12. Need more art instructors. Grades 9 and 10 cannot take art because of demand on instructional time.

P-120 AS 20 (-)

Main problem is administrative attitude--principal and superintendent both push sports. Openly feel that art is a waste of time. Teacher and student schedules are arranged so few can take art. (This is done frankly, verbally and openly.)

P-510 AS 158 (-)

---- has nothing when it comes to art. The high school just bought \$3,000.00 of new wrestling mats. The old ones were two years old. Football players have new uniforms. Costs were not taken from the P.E. budget but from the general fund. Very simply--Sports is the only thing important in ----. Art is incidental!

P-400 AS 42 (-)

Art room is two bus barn stalls, one for supplies and one for art room. Art room has the work bench where bus equipment was stored. Worst handicap is no exhaust fan to blow out clay and plaster sculpture dust.

P-115 AS 17 (-)

Art room is in the basement of the old building with heat pipes along the ceiling, small high windows, poor lighting and many shadows.

P-82 AS 29 (-)

Teacher for grades 1-12 so only three high school classes possible. Art room is in the bus garage, a converted stall.

P-150 AS 45 (?)

In 1969 ----- was forced to acquire an art department or lose federal aid. Art room has adequate tools, power equipment, kilns, etc., but short on expendable materials.

P-350 AS 65 (-)

Please help us get a state course of study, state consultant and specific requirements for location and size of equipment for art rooms. Storage and work space not adequate. Use of more extension cords will burn the building down.

P-150 AS 23 (-)

Art class is held in library. Twenty-three students.

P-62 AS 12 (-)

Art classes held in Home Economics room, which helps clean up and good lighting, but little else. Program limited to hand methods in clay, which is fired ten miles away. Projects are mostly crafts using found materials.

P-285 AS 51 (-)

Art program four years old, lacks storage space, it has been futile to ask for equipment, has nowhere to put it if department were to get equipment. Room is shared with industrial arts teacher, which is small for twenty-one people, inside with no outdoor light. School has a huge new football field as well as a new wrestling room.

P-394 AS 90 (-)

Sometimes I feel very bad for I also have Junior High students (approximately 150) and my days seem to be filled. I also teach humanities in the high school. Art classes are held in the halls and other rooms. I have asked for hot water but they won't because the pipes would be too unsightly.

P-150 AS 0 (-)

At present we have no course offering in art. With the recent moves made by that elite group called the Iowa legislature, the chances of making any additional course possibilities available in art or any other field seem remote at this particular time.

P-102 AS 0 (-)

We presently do not have any art teacher for budgetary reasons. It is hoped to have one for the 1972-1973 school year.

P-402 AS 67 (+)

I have been treated very well in all things, space is adequate. I have expanded double in eleven years.

P-250 AS 72 (+)

Presently being expanded to include photography and ceramics having just acquired a kiln.

P-125 AS 8 (-)

High school population 125. Art students eight. Photography approached through chemistry and physics classes. Graphic arts in related forms are in homemaking. Strong administrative leadership allows athletics to dominate program.

P-160 AS 22 (-)

Art program on a part-time basis. Afternoons only. Class includes seven from nearby -- ----- Catholic School who also take biology from -----.

P-187 AS 45 (-)

High school only offers one year of art. Art has no possibility of expansion, school is in financial trouble. Art is to be on the list for cutbacks.

P-206 AS 26 (-)

Art is offered only because the state requires it. Art is a frill. Students are allowed to schedule art only if they are seniors or have problems in other traditional programs. As a result facilities are very limited, art room is a converted commerce room.

P-103 AS 11 (-)

Art room shared with three other classes. Use regular class desks and bathroom sinks.

P-250 AS 41 (-)

Art room built in 1910, has been condemned for two years, most facilities are very poor.

P-325 AS 20 (-)

The school curriculum is very bad, and this is not just the art program. The superintendent and principal won't do anything about it.

P-185 AS 29 (+)

The facilities all working out well. Art is held a few blocks from the main high school in one of the best buildings. School is planning modular scheduling which is expected to change the department's needs for the better.

P-1,300 AS 180 (-)

Facilities need a lot of work, generally too small with inadequate work space and storage. One teacher is not enough for a school of this size. School population 1,300 art students-180 (14 percent).

P-328 AS 65 (?)

School board is moving the art room to Industrial Arts building.

P-650 AS 120 (+)

Administration solidly back art trying continually to update the needs of art department planning to add another room to the art room in the next two years.

P-124 AS 26 (-)

Art classes in industrial arts room. Storage in metal cabinets, projects must be limited in work that cannot be left out for a long period of time. Have no facilities, no space.

P-220 AS 40 (-)

Teacher have both elementary, Jr., and Sr. High Art. Room is suitable but total annual budget for all grades 1,400 for 500 students in art, "the dollar pressure is on."

P-150 AS 30 (+)

I've got the best art room in Iowa.

## II. OBSERVATIONS AND INTERVIEWS

The author personally visited four high school art departments in the central Iowa area, chosen at random from high schools that did not return the questionnaire. Two of the high schools have a student population in excess of 725, and two high schools have a student population less than 725.

The high school visited with the largest student population of 2,100 has 300 art students, 2 art rooms, 3 art teachers and was constructed prior to 1965. The second largest high school has a student population of 750 and 160 art students, 2 art rooms,  $1\frac{1}{2}$  art teachers and was constructed after 1965.

At this point I should mention that the largest high school is in the process of constructing a new building consisting of four art rooms, extremely well furnished with the latest art facilities.

Both of these high schools contained all of the facilities on the questionnaire to meet the objectives of their art programs and needs of their students, as well as the art facilities recommended by the National Art Education Association.

Of the two smaller high schools visited, one has a student population of 300 with 100 art students and was constructed in 1968. There is one art room and one full-time high school art teacher.

The larger of these smaller populated schools was much the newer school. The art room was up to date and contained all of the facilities including a dark room, a very large kiln, and the teacher himself described his storage as "excessive."

The second of the smaller high schools has a student population of 180 with 25 art students, one art room constructed prior to 1965 and one art teacher who also teaches junior high as well as several periods of elementary art.

The second and smaller of the high schools is quite old, the building containing all grades from K through 12. The art room appeared to be approximately 700 square feet and is on the third floor. Storage facilities are inadequate even for an art class of 25. The art teacher must have his kiln in the basement (four floors below). The art teacher commented that he has tried to get the administration to allow him to move the kiln into his room, but the school board refused saying "it was too expensive to install 220-volt wiring in the old school." It was apparent that this art department did not meet the needs of the art program, its students or teachers; also this art department's facilities do not meet the recommended standards of the National Art



Education Association.

Although this sampling is small, the observations and interviews verify the findings of the initial survey because large schools tended to have better facilities. The fact that one of two small schools had a good facility, as compared to the survey findings, may be valid based upon the fact that it was a newly constructed art facility.

### III. COMPARISON OF STATE GUIDELINES

Table III shows a comparison of guidelines for art education for the state of Iowa and eleven midwestern states. Questionnaires were sent to eleven midwestern states including Illinois, Indiana, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, and Wisconsin, to compare the status of state level art education guidelines, the number of state art directors, and states that require art be offered in the high school.

Three states did not reply. The following information was supplied by the eight states from which responses were received. Five of the eight states responding did have a state level art education office. One state, Illinois, had two art education directors; whereas the other four states had one art education director each. Four states had state guidelines for planning high school art facilities. Two states require one year of art to be offered in the high school.

TABLE III

GUIDELINES FOR ART EDUCATION FOR THE STATE OF IOWA,  
AS COMPARED TO 11 MIDWESTERN STATES

Question	Illinois	Indiana	Iowa	Kansas	Michigan	Minnesota	Missouri	Nebraska	N. Dakota	Ohio	S. Dakota	Wisconsin	TOTALS		
													Yes	No	No Answer
Does your state have a central art education office to establish guidelines for art education throughout the state?	Y	Y	N	Y	Y		Y		N		N		5	3	3
How many art education advisors are employed by your State Department of Public Instruction?	2	1	0	1	1		1		0		0		4	3	3
Do you have guidelines for planning high school art facilities in the state?	Y	Y	N	Y	N		Y		N		N		4	4	3
Does your state require art to be offered in the high schools (grades 10-12)? If so, how many years of art?	N	1	1	N	N		N		N		1		3	5	3

Y--Yes; N--No

The state of Iowa, as well as two other states, did not have a state level art education office, no state art education directors, and no state guidelines for planning high school art facilities. Iowa does require art to be offered in the state high schools. South Dakota is the only other state that requires art to be offered in the high schools.

In the following chapter the author will summarize the data collected for this study, give implications for art education departments and facilities in the state of Iowa, and show the need for further studies concerning Iowa art education facilities and a state level art education director.

## CHAPTER IV

### SUMMARY, CONCLUSIONS, AND IMPLICATIONS

#### I. SUMMARY AND CONCLUSIONS

Has legislation passed by the 61st Iowa General Assembly requiring that courses in the Fine Arts be taught in Iowa high schools effected improvement in high school art facilities since 1965? How do Iowa high school art facilities built since 1965 compare with those built before 1965?

From data collected and analyzed it can be concluded that legislation passed in 1965 by the 61st Iowa General Assembly has had some influence in increasing the number of Iowa high schools offering art. Previous to 1968, 74 percent of Iowa high schools offered art in the curriculum.<sup>1</sup> This study shows that 95 percent of Iowa high schools now offer art, an improvement of 21 percent. Twenty-one percent appears to be an abnormally large increase and verification may be in order, but there is no doubt that the number of art programs in Iowa has increased since 1965.

The size of the high school is significant in the quantity of art facilities that equip Iowa high school art departments. The percentage of Iowa high schools attempting to teach art skills and concepts with minimal and less than

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<sup>1</sup>Ruth Temple, "The Status of Art Education in Iowa High Schools, Grades 9 Through 12, 1969-1970" (Unpublished Masters thesis, Drake University, Des Moines, 1970), p. 21.

minimal physical facilities is 91 percent. According to the findings of this study, art classes are held in basements with little light, hallways, home economics rooms, libraries, industrial art rooms, and stalls of the bus garage. Some of the art facilities do not have a sink or the most basic needs of a good art department facility.

An important factor in any art room is student work space. The NAEA recommends fifty square feet per student excluding storage space. As mentioned in Chapter III Iowa high schools of student population of 725-2,000, based on class size of 25 pupils, allow each pupil an average of 80 square feet. Iowa high schools of 82-700 student population show an average of 28 square feet per student.

Square feet within an art room has no meaning without the number of students being considered. Seven hundred square feet is adequate for 10 to 15 art students, but inadequate for 25 art students.

This is not an accurate picture of the available student work space because some art teachers of large and small schools did not fill in the area on the questionnaire marked "Square feet per art room" and three of the art teachers of smaller high schools wrote that art was being taught in other rooms of the school such as home economics and shop rooms. This in itself is significant since these high schools do not possess an art room at all. Each of the larger high schools has an art room of 800 to 5,000 square feet. Only one of the

smaller schools indicated having over 1,000 square feet. The remainder of those teachers who filled in figures for this area indicated having from 450 to 900 square feet per art room.

According to these findings larger schools definitely provide the most ample work space per art student and meet the square feet per pupil recommendations by the NAEA as well as the needs of the art program and students.

This study indicates that many art departments are developed haphazardly as a curricular afterthought to satisfy the law that requires art be offered in Iowa high schools, failing to satisfy the needs of the students or of high quality education.

As noted by some of the teachers' comments, reasons for these conditions are many and varied. Administrators demonstrate a lack of interest and bias toward other subject areas resulting in channeling both money and students toward the personal interest of the administrator. The administrator often places emphasis on a single subject area other than art, being justified by the philosophy that art is a "frill, unnecessary, or a waste of time" with the result that students are discouraged from taking art. It may be that those who make educational policy are poorly informed about what is central to an art curriculum. If the situation were otherwise, one reasonably could expect art to be taught in every high school and to have curricula that exhibit common

characteristics with continual revision.

Larger high schools more often have well-equipped art departments consisting of rooms with ventilation systems, photo dark rooms, tables, hand tools, power tools, kilns, proper wiring, a potter's wheel with clay areas, and storage. Larger high school art departments, as compared to smaller departments, most consistently meet the guidelines recommended by the National Art Education Association.

Even though legislation has effected positive art programs in Iowa high schools, the majority, or 91 percent, of the existing art programs do not meet the needs of moderately decent high school art programs. From the findings of this study, it can be said that the great majority of Iowa high school art facilities fall far short of the recommended guidelines of the NAEA.

It would appear that high school art teachers in the state of Iowa in many cases have not taken the opportunity to compare concepts and exchange ideas with other art teachers in the state. As a result they have little information with which to compare their own situation, facilities, and programs with others.

The appeal of one high school teacher is cited by the writer, "Please help us get a state course of study, state consultant and specific requirements for location and size of equipment for art rooms."

## II. IMPLICATIONS

The state of Iowa does not have a supervisor of art position in the Department of Public Instruction. Art teachers are forced to develop art programs on their own initiative without advice and guidance from the state. The Iowa art teachers badly need such leadership to help them establish continuity in art programs throughout the state and enlighten school boards and administrators as to the true value of art education in the high school curricula. Without such aid, it is likely that art teachers in smaller high schools in Iowa will continue working with inadequate facilities and obsolete programs, depriving the students and community of the benefits of vital art programs.

Art teachers need to be more aggressive and have a stronger belief in themselves as art teachers. They will have to work to promote their art programs to the community and administration. Art teachers should participate with principals in designing and evaluating the art programs. It is necessary that adequate reinforcement for the curriculum be provided by experts keeping in close touch with the development of art programs and the revising or planning of art facilities. Constant communication and planning should be maintained between experts or consultants and individual schools.

Although there is little or no help for art teachers from the Iowa State Department of Public Instruction, these



teachers could benefit from contact with other art teachers through their state art association (Art Educators of Iowa). Membership in the NAEA could prove to be helpful also.

Art consultants are needed to work with media directors in each school to make recommendations for purchase of media needs and the selection of community resources adequate and appropriate to the situation.

The state art supervisor should function as the instructional specialist in art and supervise the activities of the art media center that distributes information about traveling and exchange art shows, films and other instructional media. The supervisor would be responsible for media development in the procurement and administration of resource programs. He should try to coordinate activities of TV art and school art and establish continuity between programs of the state, region, county, or local school system.<sup>1</sup>

This study touches the surface of the problem of Iowa high school art facilities. I believe it raises other questions as well. How are art budgets relative to other programs of the high school curriculum? What proportion of the high school budget is allocated to the art program as related to other high school departments may be indicative of the relative placement of art to the total high school curriculum.

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<sup>1</sup>Stanley Madeja (ed.), Exemplary Programs in Art Education (Washington, D.C.: National Art Education Association, 1969), p. 110.

Who in the high school is in charge of purchasing art materials? Is the art teacher consulted in the purchase of or quality of materials? If the administration assumes this responsibility, does it consider such a factor as quality? What actually constitutes the art room library? Are the books up to date? Do they meet the needs of the teacher, students and art program? Do the books belong to the high school or art teacher, or are they borrowed from the county or community library? What proportion of the library resources are periodicals, news releases, or art magazines? Does the art library include audio-visual materials such as filmstrips, slides, or films?

This study is a description of the current status of high school art facilities in Iowa and a comparison of Iowa art education high school facilities with the recommendations of the National Art Education Association.

The state of Iowa does not at this time have a state level art supervisor to work with state art educators. This study includes information on state level art education offices of eleven other midwestern states and compares these findings to show the need in the state of Iowa for a state level art education consultant.

No stress has been made on the quality factors of Iowa high school art facilities. Research in this area, including evaluation, could be valuable in continuing efforts to upgrade art facilities and art programs in the state of Iowa.

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## APPENDICES

APPENDIX A

January 8, 1972

Dear Art Educator:

The enclosed questionnaire is sent to you to determine the status of the physical facilities of high school art programs in Iowa. This survey is conducted as partial fulfillment of graduate work at Drake University. I am at present employed as Art Teacher in the Johnston Community School (high school), Johnston, Iowa, 50131.

Please fill out the questionnaire and return in the self-addressed envelope that is enclosed for your convenience. Your interest and cooperation will be appreciated.

Sincerely,

Jack M. Noah  
3701 38th  
Des Moines, Iowa 50310

Encl.

If your school is on a 10 through 12 basis, please check this box   ; and continue.

1. Total high school student population \_\_\_\_\_.
2. Total number of students taking art \_\_\_\_\_.

Circle correct number

3. Number of art teachers      0     $\frac{1}{2}$     1     $1\frac{1}{2}$     2  
If more than 2, how many \_\_\_\_\_.
4. Number of art rooms                 0    1    2  
If more than 2, how many \_\_\_\_\_.
5. Student work space for (Per room)    15 to 19          20 to 24  
    25 to 34          over 35
6. Were art room facilities constructed      before 1965  
    after 1965
7. Square feet per art room      \_\_\_\_\_ .
8. Student art library                      within art facilities  
    outside art facilities  
    both
9. Type of sink      none   single   double peninsula island
10. Please list secondary or auxiliary art rooms such as storage, office, clay, equipment  

	ROOM USE	:	SQUARE FEET
	1.	:	
	2.	:	
	3.	:	
11. Display space      balls      art room      lunch room      other  
for 2 dimension                   :                   :                   :  
art work--walls.                   :                   :                   :  
for 3 dimensional                   :                   :                   :  
art work--cases.                   :                   :                   :



- |     |   |            |           |
|-----|---|------------|-----------|
| 12. | Photography facilities within art facilities..                                    | <u>yes</u> | <u>no</u> |
| 13. | Photography facilities used by the art department outside the art department..... | :          | :         |
| 14. | Was an art teacher consulted in the art room design.....                          | :          | *         |
|     | If <u>yes</u> , were art teacher suggestions implemented.....                     | :          | :         |

\* :Do not know:

- |     |  |   |   |
|-----|--|---|---|
| 15. | Adequate storage for "in process" student art work.....              | : | : |
| 16. | Adequate storage for art materials--paper, clay, paint, brushes..... | : | : |
| 17. | Teacher preparation space.....                                       | : | : |
| 18. | Audio-visual darkening provisions in art room.....                   | : | : |
| 19. | 220-volt wiring (for kiln).....                                      | : | : |
| 20. | Fan or forced air ventilation system to outside of building.....     | : | : |
| 21. | General crafts area in the room.....                                 | : | : |
| 22. | Clay area (with potter's wheel).....                                 | : | : |
| 23. | Printing area.....   | : | : |
| 24. | Textile area.....  | : | : |
| 25. | Wood area (power tools).....   | : | : |
| 26. | Do you have future plans to expand the art room.....                 | : | : |

If desired, please make comments on other side of questionnaire.

APPENDIX B

LETTER CONCERNING STATE COMPARISON OF HIGH  
SCHOOL ART FACILITIES

February 19, 1972

Dear Sir:

I am doing a field study to determine the status of physical facilities of high school art programs in the state of Iowa. This survey is conducted as partial fulfillment of graduate work at Drake University.

To complete my study I need information from your State Department of Public Instruction.

Does your state have a central art education office to establish guidelines for art education throughout the state?

How many art education advisors are employed by your State Department of Public Instruction?

Do you have guidelines for planning high school art facilities in the state?

Does your state require art be offered in the high schools (grades 10-12)? If so, how many years of art?

Thank you; your interest and assistance will be appreciated.

Sincerely,

Jack M. Noah